CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Council to Talk Essentiality

May Ask Ottawa for Nod Where Urgent Cases Arise

The question of the essentiality of the Canadian motion picture industry will get a thorough airing at the meeting of the National Advisory Council in Toronto this week. President Henry Falk of the National Council of Independent Exhibitors has announced that he and his colleagues will introduce the matter. Falk says he has studied the question thoroughly and, in his discussions with officials of the Wartime Prices and Trade Board and the National Selective Service, has met with a considerate attitude.

It is quite possible that delegates to the Advisory Council from other organizations may be-

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42 PRC Pix in 1942-43 Groups

Producers Releasing Corporation's 1942-43 groups, according to Harry Allen, consist of every possible type of picture. In all PRC is offering 42 features. PRC has made marked strides in the quality of its pictures and exhibitors have recognized this. Circuits and Independents have given PRC many

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Aid to Russia Committees Set

Aid to Russia within the industry and assistance toward the general campaign throughout the Dominion provided that main discussion at the meeting of the Canadian Motion Picture Pioneers' War Services on December 10th. Three committees were set up to facilitate the drive, General, Fin-

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Joe Bermack Hurt

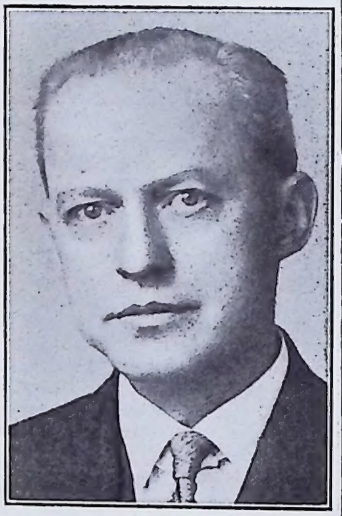
Joe Bermack, RKO salesman, was knocked down by a motor car one night last week near his home on Bathurst street. He's in the Toronto Western Hospital with a possible fractured skull. Joe, who hails from Winnipeg, is well-liked hereabouts and everyone hopes to see him around again as soon as possible.

Plottels Bereaved

Leslie, Ben, Joe and Mark Plottell, all of the native exchange field, were bereaved by the death of their mother in Vancouver last week.

Exchange Gal Weds

Betty Field of Vitagraph took time out last week to become Mrs. Noel Zelden. She's a daughter of Irving Field of the Royce, Toronto.



Sam Wells

Newly-elected president of the Toronto branch of the IATSE, Local 173. Wells is projectionist at the Uptown Theatre, Toronto.

Suit Against Circle, Toronto, Dismissed

The suit of Barbara O'Flynn against the Circle Theatre, Toronto, for damages of $100 and costs was dismissed in the Division Court, Toronto, by Judge Jackson. Miss Flynn was struck in the eye by something tossed through the air during a Saturday evening performance.

Judge Jackson pointed out that such cases were predicated on negligence by the theatre and none could be found in this instance.

Barron Gabs Again

Win Barron, Paramount p.a., who just got through speaking before the Adsales Club, addresses the Kiwanis next week on "Hollywood and War." Win just got back from checking on Hollywood.

Clair Hague Heads Pioneers

Clair Hague, veteran film figure, was elected president of the Canadian Motion Picture Pioneers at a luncheon meeting of the board of directors in Toronto last week. He succeeds Oscar Hanson.

Syd Taube is vice-president and Ray Lewis retained office as secretary-treasurer. J. J. Fitzgibbons continues as chief of Public Relations; Ray Lewis retained office as

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Famous Players Issue Final Dividend

Famous Players Canadian Corp. Ltd. has declared a dividend of 50 cents, payable Dec. 31 to shareholders of record Dec. 19.

The company stated the dividend was in reality the usual 25 cents and 25 cents extra and was not to be taken as establishing any standard.

Ed Warren Leads MPTO of Ontario

Ed Warren, Independent theatre owner of the Royal, Aurora, was elected president of the newly-formed Motion Picture Theatres Association of Ontario at the meeting of its board of directors last week. Warren was a popular choice. H. Friedman, Circle Theatre, Toronto, became the vice-president; M. A. Milligan, Delta, Queen and Empire theatres, Hamilton, took office as treasurer; and Joe Garbarino, Odeon Theatre, Toronto, is the secretary.

The committee handling Organization and By-Laws consists of H. M. Masters, N. A. Taylor and H. Allen. The Finance and Budget Committee has M. A. Milligan, H. Friedman and S. B. Taube on it; while the Welfare Committee's

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Use of Oil Lamps In Theatres Banned

Exterior and interior lighting of any theatre, music hall or concert hall with oil lamps if the building is already served by gas or electricity has been prohibited through an order issued from Ottawa by Oil Controller Cotrelle. Only in case of power or gas failure will oil lamps be permitted. The order applies to power shortage areas.

Use of oil lamps as substitute lighting in store windows, etc.

STANDING ROOM ONLY AT CAN'D'N PREEM

The first Canadian showing of "One of Our Aircraft is Missing," which took place at the Uptown Theatre, Toronto, filled the theatre's 2761 seats by 7.40 p.m. and kept the public lined up until 9.25 p.m. Packed houses every day have followed and it's still going on.

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Help Russia!

For all that the world is aflame and that men, women and children are dying in many places with every tick of the clock, each new day brings us back to the enjoyment of our task and each night still finds us in physical peace and in the company of our family and friends. The same lulling tick that tells us of the pleasantly-spent seconds at the theatre or at home marks the end of life for hundreds and constant suffering for millions. If there is one sunny spot in the dark and stormy world, this is it.

It would seem that a divine grace has guarded us, keeping from our homes all the horror stocked up for so long by the organized merchants of death, and allowing us to send soldiers, arms and food to those to whom the need for physical assistance came first.

What nation in the world could not envy us this remarkably good fortune? We, full partners from the outset, have remained the longest with our country unbombed and our homes unviolated.

We may ponder the picture of a dozen countries in Europe and Asia and say to ourselves: "There, but for the grace of God, go we." There, truly, but for the grace of God, the resistance of Britain and her allies, and now the awesome and wonderful fight of the Russian soldier and civilian, go we.

They Need Us

Every Russian who has laid down his life in the fight against the attempt to impose Nazidom in his land has died for a Canadian principle. More than that, he has died to help keep our institutions, our homes and our physical well-being intact. You, of course, have realized that for a long time. But because this is still a land where tomorrow brings the same thing as today, all of us are not always as quick as we should be to support that realization. In Russia tomorrow brings death and suffering. We must do all we can as fast as we can to prevent death and relieve suffering there. Only through this help can tomorrow also mean victory there—and here.

Shall we let our amazing good fortune dull us to the needs of those who are responsible for it? We are a grown-up nation. We knew our duty from the first. We must do all it entails.

An Industry Effort

To the motion picture industry has fallen some of the most important tasks beyond the battlefield. It is an honor that we have tried to deserve. It isn't likely that any of us will allow yesterday's sacrifices speak for us. We live in a world without yesterdays because the tomorrows are the ones that count.

To help the Canadian Aid to Russia Fund, there has been organized, in your behalf, the Motion Picture Committee of the Canadian Aid to Russia Fund. Prominent film men everywhere have joined enthusiastically in establishing the machinery of assistance. Most of you will be spared the extra time and labor. You need only to contribute through the channels of your own industry—and help inspire the public to contribute through any method and to whom they please.

The committees are busy working out the details and you will be informed any day now of what you can do to help.

Russia, Canada, the United Nations and the Industry are counting on you.

Advisory Council On Essentiality

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gin their own campaign for preference for theatres in particular instances. The situation in theatres, from an equipment standpoint, is becoming acute. In some cases generators and other valuable parts of the show scheme have survived their first and second patching up. What will happen when nothing but a priority will help has showmen worried. The safety and comfort of many people may depend on Ottawa's attitude.

R. C. McMullen, director of the Film and Theatre Section of the Wartime Prices and Trade Board, expressed himself as believing that theatres should be encouraged and assisted to remain open. "If the situation arises where material and manpower are essential in certain cases," he said, "the worth of the individual case should be studied and whatever help is possible should be rendered. I certainly don't believe an essential rating should be given everything."

The proponents of some kind of preferential treatment in special cases are much concerned with the situation regarding projectionists, who are key men from an operating standpoint. The pool of projectionists has diminished because of military service and war work but W. P. Covert of the IATSE says that enough projectionists will be available for a long time to come.

According to Mr. Covert, there are more projectionists out of work now than at any time during the last three years. This, he explains, is due to the number of apprentices who have graduated and, in Ontario, to the 35 or so who were trained in the government school, now discontinued. The men lost to the army or war work have affected things very little, since the average projectionist is outside of present military categories.

The one sore situation is the small town. Rural theatres have a hard time keeping their projectionists because of the higher wages offered in war work. In most cases they were trained locally and running the machines was often a part-time job. City projectionists have no inclination for smaller wages in other places. Mr. Covert suggested that a relaxation of the ban on Quebec projectionists in Ontario might help settle the small-town problem.

Objections to the 1942-43 groupings will be registered at the Advisory Council session, it is said.

Clair Hague Heads Pioneers

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secretary-treasurer; David Ongley is solicitor and George Beeston is assistant treasurer.

The Entertainment Committee consists of Charlie Mavety, who is chairman; Ben Cronk; and Archie Laurie, with the committee having the right to add to its membership when necessary. The Membership Committee contains Haskell Masters, Archie Laurie and Louis Rosenfeld. A larger committee was set up for publicity, with Ed Wells, Walter Kennedy, Ray Lewis, Clair Hague and Leo Devaney.

During the meeting some time was devoted to a deputation from the Aid to Russia Committee.

The matter of the Movie Ball and Draw for the Pioneers' Benevolent Fund was discussed and a tentative date of February 9th set. A number of prizes for the draw have already been contributed as follows: Famous Players—$50 Victory Bond and a season pass for two at any Toronto theatre of the circuit; J. J. Fitzgibbons—$50 Victory Bond; Syd Taube for Canadian Automatic Confections—$25; Paul Nathanson—$25 War Savings Certificate; Sam Kalles, Ltd.—one suit of clothes; Canadian Moving Picture Digest—$25 War Savings Certificate; Charlie Mavety—$25 War Savings Certificate.

Warren Prexy Of MPTAO

(Continued from Page 1)

affairs will be looked after by B. Geldsaler, S. Fine and H. Alexander.

Syd B. Taube remains as executive secretary.

Considerable discussion was devoted to working out the future policy to be established by the association throughout the province.

In a letter to the association O. J. Silverthorne, chairman of the Ontario Motion Picture Bureau, expressed himself as pleased with the spirit of co-operation of the new body. "I am sure," his letter said, "that with an association such as you have set up, it will prove advantageous, not only to us, but to the entire industry when they learn of some of your undertakings to enforce provincial and federal regulations.

Applications are coming in steadily.

Glazier Sick

Sam Glazier of Fox Adsales is at St. Michael's Hospital, Toronto, getting over an operation. Nothing sudden. Sam planned it for a long time.

Aid to Russia Committees Set

(Continued from Page 1)

ance and Publicity. It was decided that the present coast-to-coast structure of the Motion Picture Section of the National War Finance Committee, which is permanent, be set into motion for Aid to Russia. This committee performed a gigantic task during the recent Victory Loan and, with a few changes in personnel, will operate as it stands.

Herb Allen will act as chairman of the General Campaign Committee, the members of which are Dave Coplan, Barnett Laxer, Ray Lewis, Nat Taylor and Paul Nathanson. R. W. Bolstad will be chairman of the Finance Committee, with Nat Taylor, Tom Bragg, Col. John A. Cooper and Barnett Laxer serving with him. The Publicity Committee consists of Clair Appel, Jim Nairn, Hye Bossin, George Degnon and Ray Lewis.

A number of methods of keeping public interest in the campaign alive through the theatres are planned. Esquire Films will distribute an eight-minute Russian short, "Children at War," and all revenue derived from it beyond printing and censorship costs will be turned back to the fund. The leading circuits have agreed to give it playing time and pay the usual price, and it is expected all other exhibitors will do the same. Clearance and protection policies will be put to one side to allow the short to run in all theatres at the same time so as to give it impact.

Letters, lobby displays, newsreel clips and other kinds of special appeal will be used to stir up the public and the trade.

The members of the War Services Committee are N. L. Nathanson, chairman; Clair Hague, vice-chairman; Ray Lewis, secretary-treasurer; with the board consisting of Harry Alexander Tom Bragg, Col. John A. Cooper, Leo Devaney, J. J. Fitzgibbons, Clair Hague, Oscar Hanson, Henry Nathanson, Jim P. O'Loghlin Louis Rosenfeld, Nat Taylor, Eugene Beaulac, Morris Stein, R. W. Bolstad, Barnett Laxer and Herb Allen.

Hollywood Creation

Stu Gillespie, manager of the Elgin, Ottawa, had a patron stop him the other day with an unusual request. Elgin is playing "You Were Never Lovelier." The patron is building an office and he wants pictures of the one Adolphe Menjou occupies in the film.

First Thing First

Paramount got about 250 titles for its story about Dr. Wassell. DeMille shuffled through all of them, then hung on to "The Story of Dr. Wassell."

Congratulations, Sam

The news that Sam Wells, projectionist at the Uptown, Toronto, has become president of the Toronto Local of the IATSE, will be well received On The Square. Sam's accession to the Toronto top spot among the boys in back room, upstairs, of the movie palaces is unusual in that he defeated Arthur Milligan, who held the presidency of the largest local in Canada for some eight years.

Sam's coming back into an important place in the industry will stir the memory of many an old-timer, for he goes back a long way in this game. In fact, almost as far back as there is to go. He began in the amusement business as a partner and manager of road shows with his brother Cal, now an executive officer of the Local and Sam's fellow-projectionist at the Uptown.

In 1912 the Wells Brothers Amusement Company got into the new-fangled movies on a road show basis, travelling with film and equipment from coast to coast. They offered such well-remembered hits as "The Birth of a Nation," "Intolerance," "The Covered Wagon," "The Four Horsemen," "Beau Geste" and other famed flickers. The boys were right on their toes when sound came in and went over to the noise in 1927. Many a burg that had its first earful of films via the Wells boys is now a flourishing town.

The first machine used by them was of wood construction and hand driven. A stick of lime was used as the light source, with two nearby drums of gasoline supplying the power. The boys were in many places ahead of electricity.

Sam gets around. He's been tied up with amateur sports for many years, the past six being devoted to the Toronto Hockey League, which he served as vice-president.

Lots of luck, Sam.

* * *

Give Him the Gamecock Trophy

There ain't no end to what a press agent will go through for his company. Glen Ireton, Vitagraph publicist, attended a boxing show in Toronto the other night to offer a Gentleman Jim trophy to the winner of the heavyweight fight—and get in a few licks for the picture of the same name.

Glen had a young sailor on hand, whom he introduced to present the trophy and whose name was John L. Sullivan.

Glen was called on right after what the crowd considered was a bad decision. They were booing. They kept right on booing. The harder Ireton tried, the harder they booed. Mr. Ireton was a martyr to the cause of good decisions.

But he stayed right there and finally spoke his piece.

* * *

Mr. Fletcher's Campaign

You may recall the criticism aimed at me by J. H. Fletcher, Hollyburn Theatre, Hollyburn, B.C., recently. Mr. Fletcher got the idea that I was poking fun at one of his beliefs and handed me a lacing. He has written again, this time in more friendly tones, but reiterates his opinions.

Mr. Fletcher, helped by Mrs. Fletcher, ran Sunday shows at his theatre and raised over $7,000 for the Red Cross. He is convinced that the shipment of wheat from Canada to Greece either never arrives there or that the Germans withdraw an equivalent amount of food from that country. In that way he feels that Canadian wheat is going towards helping the Germans and prolonging the war. He wants it stopped and his personal protest to the Red Cross took the form of ending the shows in their behalf.

He has written letters of protest and is generally conducting a lively one-man campaign. He speaks right out and in a recent letter to Mr. MacKinnon, Minister of Trade, he stated his opinions, called for action and wrote: "It is easy to see that you have no son in the firing line. If you have a son in the service I'll bet he has a bomb-proof job somewhere and lots of red tape and gold braid attached to it.

Mr. Fletcher, a veteran of the last war, is well-known for his philanthropies and his stand has won editorial support.

Sam Wells Prexy Of Toronto IA

The annual elections of Local 173, the Toronto branch of the IATSA, which is the projectionist's union, provided a surprise in the defeat of Arthur Milligan, who held the office for a number of years, by Sam Wells, projectionist at the Uptown, Toronto. Wells edged Milligan out in a comparatively close contest. Milligan was also secretary-treasurer of the organization, an office in which he was replaced by George H. Jones. Tivoli, Toronto.

Besides Wells, the other officers are: vice-president, Bert Higgins, Loew's; secretary-treasurer, George H. Jones, Tivoli; and recording secretary, Lou Lodge, Jr., Odeon. The executive officers are Cal Wells, Uptown; William Ayres, Tivoli; Joe Youmell, Bedford; and Pat Travers, Broadway.

The elections were held at the Labor Temple on Dec. 6th.

To Film Weekly Mr. Wells recalled that during the last war about half the projectionists joined up and though there was an acute shortage of manpower for theatres, not a single screen became unoccupied. That tradition, he said, would be carried on during this war. He pointed with pride to the policy now which guarantees the man who leaves the booth to fight his job back when he returns.

Wells praised conditions in theatres. "The reason," he said, "that we in Ontario have never had a serious accident in any theatre is due primarily to the constant vigilance of the Inspection Branch of the Ontario Motion Picture Bureau. The vastly improved working conditions from a standpoint of ventilation and sanitation may be credited to the same source."

One of the matters the new officers will have to decide, together with W. P. Covert, organizer, will be that dealing with the possibility of an accord with the National Union of Theatre Employees, which competes in the same field. Some time ago conversations were held between officials of the two bodies but nothing has resulted so far.

Local 173, Toronto, is the largest branch of the IATSE in Canada.

Thom Goes Over

Head office and laboratory staffs of Associated Screen Studios recently presented a wrist watch to Lieut. A. R. Thom, until recently supervising film editor of the company. Lieut. Thom bade farewell to his former associates to leave for overseas to join the Canadian Overseas Flm Unit.

Digest of Reviews

YANKEE DOODLE DANDY (Vitagraph)

This story of the life of the late George M. Cohan, singer of the American spirit, will no doubt be ranked as the finest film musical yet. Without the supposed benefit of Technicolor and ignoring inflated production numbers, it manages to create a spirit of cheer, patriotism and enjoyment as yet unparalleled by any offering of a similar nature to date. It has come the closest yet to duplicating one thing the stage seems to have—the intimate bond between live persons on both sides of the footlights. Until this one came along, musical screen pictures seemed farther from the heart of the public than dramas. But "Yankee Doodle Dandy" is so downright friendly and human that you sometimes want to let go a few encouraging shouts at the characters on the screen.

"Yankee Doodle Dandy" is as American as the Stars and Stripes but that shouldn't affect Canadian consumption one bit. From a standpoint of pure and convincing entertainment it will be hard to match for a long time into the future.

George M. Cohan, played by Jimmy Cagney, is shown in the opening and closing scenes getting a Congressional Medal from the President. The story is told in flashback of the struggles of the Four Cohans in vaudeville and of George's emergence as an American tradition. All the heart-warming songs he ever wrote are offered in splendid style. Cagney is wonderful as Cohan and Walter Huston, as his father, is superb.

Others who make it memorable are Joan Leslie, as Cohan's sweetheart; Richard Whorf as his partner; Capt. Jack Young, a Canadian, as President Roosevelt; Irene Manning, George Tobias, Rosemary DeCamp, Jean Cagney, Frances Langford, George Barbier, S. Z. Sakall and Walter Catlett.

THE UNDYING MONSTER (20th Century-Fox)

Though loaded with hokum, this horror offering is a valuable contribution to that ample market. Photography and direction make it eye-catching, suspenseful and chilling all the way.

It's the story of a psychopathic murderer who inherited the urge and his identity provides the mystery. Hard to guess, too. A big cast is headed by James Ellison, Heather Angel, John Howard and Bramwell Fletcher.

THE MUMMY'S TOMB (Universal)

A prize package of thrills and chills. It contains a mummy brought to life in a small American town by a magic compound. The disturbed Egyptian starts out to get even with his disturbers of a 3,000-year-long sleep. Kills a few before being put back to sleep.

Lon Chaney is the mummy. Dick Foran, John Hubbard, Elyse Knox, George Zucco, Wallace Ford and others surround him with the necessary awe.

BOSTON BLACKIE GOES HOLLYWOOD (Columbia)

Detective Chester Morris, running down a stolen diamond, gets into trouble with the police and blackmailers. The Hollywood angle arises from the fact that the fellow Blackie is helping out, Lloyd Corrigan, works there. George E. Stone, Richard Lane, Forrest Tucker, William Wright, John Tyrell, Walter Sande and Constance Worth are all tangled up in it.

THE BLACK SWAN (20th Century-Fox)

There's nothing as stirring and as beautiful as the sight of old sailing ships against the sea and sky. Technicolor makes them even more so. Fill them with pirates such as Laird Cregar, George Sanders and Thomas Mitchell and you have as lusty and gusty a swashbuccaneering background as the screen can present.

Of course, there's Tyrone Power out-bolding the boldest of the bad boys. The fact that he isn't quite the man you'd bet your money on in that league doesn't matter much. There's Maureen O'Hara, who is definitely worth crossing swords for—in Technicolor anyway. There's the red flash of ship's cannon, raids on towns in which the womenfolk are dragged off, and lavish costuming. All in all, it has a good cargo of action and photography that is occasionally glorious.

It's the story of Captain Henry Morgan, played by Laird Cregar, who made his peace with the king and is plotted against by the deposed old guard. The daughter of the Governor of Jamaica, Maureen O'Hara, is a contrary wench who can't see Power's protestations of love, since his boss, Cregar, supplanted her father. After much trickery between Power and the bad pirates preying on the colony, she sees his good points.

It's all rip-roaring fun in fancy costume.

GUERILLA BRIGADE (Esquire)

Another exciting story of Russian civilian activities behind the German lines. The fact that it deals with the last war affects its timeliness little, the people and the enemy being the same. It's the story of Chubenko, leader of civilian resistance against the Huns in the Ukraine. Aided by traitors the Germans succeed in making their way until united action of several guerilla bands drives them out. It is excellently acted, as all Russian films are, and the photography and story development are unusually good. It's an important contribution to the story of Russian resistance.

LAUGH YOUR BLUES AWAY

A laughable musical offering of a minor nature but very enjoyable. It's the story of a society-conscious mother who wants her son, Douglass Drake, to marry a rich girl as an alternative to going to work. She hires some actors to pretend to be society people for the benefit of her rich quarry. Among the theatrical phonies are Bert Gordon, The Mad Russian, and Jinx Falkenburg. You take it from there. That's where the fun begins. It's good filler.

BABY FACE MORGAN (PRC)

Mobster comedy about a couple of innocents stooging for a mob of truck protection guys who do the victims much good and eventually ruin the gang.

Richard Cromwell is the dupe who dupes the gangsters by using their insurance office front to pay back their victims. Mary Carlisle, Chick Chandler, Robert Armstrong, Warren Hymer, Charles Judels and Vince Barnett are among the popular players who make it a top-notch minor comedy.

Covering Canada's Film Front

★ Canadian Film Weekly ★

VOICE of the CANADIAN MOTION PICTURE INDUSTRY

42 PRC Pix in 1942-43 Groups

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times the contracts it held during the past year.

The PRC lineup has four Specials, one of which is "Corregidor." The list is: Group One—4 features; Group Two — 6 features; Group Three—10 features; and a fourth package has 18 Westerns. The Westerns are 6 Billy the Kid, with Buster Crabbe; 6 Lone Rider, with Bob Livingston; and 6 Texas Rangers, with Jimmy Newall.

The company will also offer 10 special pictures on an individual basis. These will be delivered at the rate of one a month but no less than 10 will be offered during the year.

Two PRC pictures attracting much exhibitor attention at the moment are "Secrets of a Co-ed" and "They Raid by Night." Both have dates in important Toronto houses. The latter picture is a Commando story involving a Canadian and its selling quality was proved in its first engagement at the Hollywood, Toronto. Another timely offering is "A Yank in Libya," which hit the headlines so hard that PRC had to order 35 additional prints. The rise of Alan Ladd has also been a boomerang for PRC. It made "Paper Bullets," with Ladd in it, which played around over a year ago and is now set for reissue.

The company's distribution facilities are being constantly expanded. A deal has just been closed with Ashid Ali Haji to distribute PRC product in India and surrounding lands when freed.

Warners May Buy Newsreel Company

The newest on the projected newsreel of Warners is that the company may purchase one now in existence. Several are available and it is thought in some circles that Pathe may get the bid.

145 Movies For Troop Entertainment

The Citizens Committee for Troops in Training presented 935 shows in 45 camps to an audience of 838,400 up to Nov. 30.

Performances in Toronto district included 208 stage shows and 145 movies at Exhibition camp theatre and other entertainment at Chorley Park, Active Service Canteen, Little Norway, Sports Service League, Manning Pool, Home Guard of New Toronto, H.M.C.S. York, Christie St. hospital, Art Gallery and the Women's division of the forces.

Camp Borden has seen 279 shows provided by the committee and other centres of the province 174.

Echoes and Reflections

JOHN GRIERSON

(Telling an American assemblage about what not to give the public in films)

I AM not sure if there is any lesson to be learned by the United States. Its problems, if not more complex, are vaster. It has what we do not have, a large production industry with the best creative talent in the world. When it comes to informing the people and stirring them, it has a brilliance to fall back on, which we outsiders and aliens can only envy.

Perhaps I may be allowed to say this. The clue to this matter is not in the power of the American film industry nor even in its brilliant creative talents. It is in the clear co-ordination of the nation's needs with the proper requirements of the industry. It is essential that the Government should understand that industry. In other words, it must master the are of co-operating with it in its own terms of interest and entertainment, relating the Government's purposes to the normal requirements of news reels, interest, specialty, and feature films. The cardinal sin, in organizing the entertainment industry as a vehicle of public information, is to bore the people away from using it. No one is served. The public is not served; the industry is not served; and the Government is defeated in the very purpose it set out to fulfil.

NEW YORK TIMES

(Thomas M. Pryor writes about the Wild Boys of Gotham)

THE gate-crashing situation became such a nuisance at one Times Square house, which is a favorite rendezvous of the jitterbug crowd, that the management recently engaged uniformed private patrolmen to guard its many fire exits opening onto street level. Other houses in New York and elsewhere have quietly added to their staffs private detectives to assist ushers in handling the more unruly element and to help suppress acts of vandalism.

Curiously enough the majority of gate crashers apprehended have had sufficient money to purchase their way into theatres. The youths' ages range all the way from 12 years to as high as 21 in some cases. Theatre men attribute the lapse in discipline to wartime conditions. One manager, taking a more tolerant attitude, expressed the opinion that most of the older boys know they are going into the Army soon and are indulging in a last careless fling.

LOS ANGELES TIMES

(Philip K. Scheuer writes about the current musical films)

IT is the belief of this column a belief shared, incidentally, by Edwin Schallert and others—that musicals on the screen have gone to the dogs. A majority of them are slick, static and devoid of surprise. The change has been so gradual that many filmgoers don't realize it; but the fact is that appeal to the ear has replaced appeal to the eye in most of our Hollywood operas.

"Replaced," perhaps, is not the exact word. The performers — singers, musicians, dancers—are still up there going through all the motions, making "the punishment fit the crime," as it were. The photography, literally speaking, is clearer than ever; there are few abrupt cuts and technically everything is hunky-dory. But visually and artistically the camera has ceased to exist.

In other words, the singies have completed a cycle. They are back where they were when sound came in—a picture or a series of pictures of an act on a stage. They had to do it that way then due to mechanical limitations; they don't have to any more, but they do it anyway. Why?

PTE. PHIL STONE, CASF

(The double bill again)

OH, the double feature
is a horrible creature!
It always seems to me
like too much sugar in one's tea.
Or an overdose
of glucose.

Yes, the double-header
would do better,
if it were just single,
then manager's pockets might
jingle.
And it wouldn't be dawn
till the last show went on.

Dividend Is Reported For Eastern Theatres

Current dividend declaration of 50 cents a share on the common stock of Eastern Theatres Limited is the first on this security since December, 1938, and is similar to payments made at that time as well as in 1937. At the end of 1940, the outstanding 7 per cent preferred stock of $100 par value was redeemed at 110 and accrued dividend and capital now consists of 32,000 common shares. Net for 1941 was equal to $1.90 a share and in 1940, a year in which the preferred stock was outstanding, to 45 cents a share.

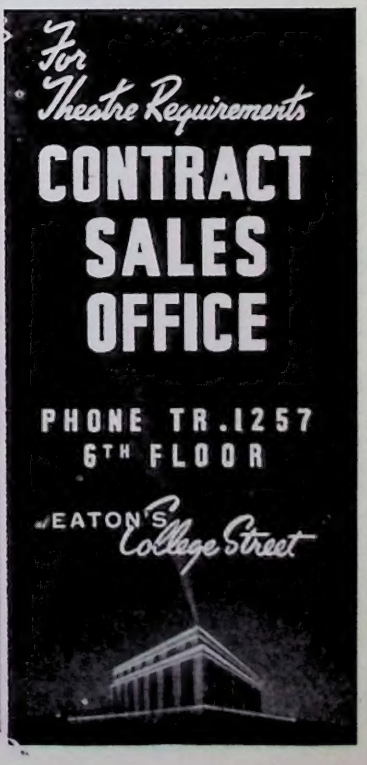
Eddie Harris With Army Show

Leave it to the army to grab the best. Canada's fighting forces, looking for a Technical Director for the new show being whipped up by Jack Arthur, gave the come-on to Eddie Harris, formerly of the Odeon circuit. Eddie's clothes will all have the same color from now till the game is won. He's become Lieut. Eddie Harris. Odeon gave him the go sign.

Eddie knows his ear-and-eye stuff. He's a member of the Society of Motion Picture Engineers and is the only Canadian in the ranks fo the Academy of Motion Picture Arts and Sciences. His knowledge of lighting, sound and theatre presentation in general is hard to match within Canada's fair domain and Arthur and his lads are mighty glad of the hookup.

The army show, in production for some time, will be in several units, the two main ones being the Army Show on the stage and a radio show. The Army Show will tour Canadian camps and play leading cities to break the long jumps. In this way the public will get a look at it. When the Canadian tour is ended it is likely that the company will head for Britain. The radio show will entertain here and be broadcast to England.

Arthur has lined up leading lights for every department of his activities. The acquisition of Harris, while it removes a valuable man from the motion picture field for the duration, will be a definite boost towards the success of the Army Show.



Producers Releasing Corporation Limited
PRC
H. J. ALLEN, President

Coast to Coast PRC-Pathe Leads the Way

ORPHEUS, HALIFAX
Jungle Siren
Broadway Big Shot

GARRICK, HALIFAX
A Yank in Libya
Gallant Lady

STRAND, MONTREAL
Duke of the Navy
Bombs Over Burma

PRINCESS, MONTREAL
Secrets of a Co-Ed

HOLLYWOOD, TORONTO
They Raid By Night

TIVOLI, TORONTO
Secrets of a Co-Ed

ACE, TORONTO
A Yank in Libya
Prisoner of Japan

CASINO, TORONTO
Broadway Big Shot

RIALTO, WINNIPEG
Jungle Siren
Yank in Libya

RIO, WINNIPEG
Mad Monster
Panther's Claw

METROPOLITAN, REGINA
Mad Monster
Panther's Claw

BROADWAY, REGINA
Broadway Big Shot
They Raid By Night

GRAND, CALGARY
Duke of the Navy

RIALTO, EDMONTON
They Raid By Night
Gallant Lady

PLAZA, VANCOUVER
Secrets of a Co-Ed

PARADISE, VANCOUVER
Baby Face Morgan

BEACON, VANCOUVER
Tomorrow We Live

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277 Victoria St., Toronto, 2, Ont.

Contributions to this column will be greatly appreciated from any member of the motion picture industry, from coast to coast, whether he has chain affiliations or is strictly independent.

Address all letters to "What Did You Do?" c/o Film Weekly, 21 Dundas Sq., Toronto, Ont.

FOR "Now Voyager" Max Phillips, Regent, Sudbury, arranged a full window display in the City's leading book store, featuring the novel with stills from the picture, copy and playdate prominently displayed in the foreground.

At the theatre an imitation gangplank was arranged running from the entrance steps, to the foyer. Canvas sides, had large coils of rope, to create a nautical effect. Copy read "Take a step in the right direction, on a trip that will prove the experience of a lifetime. Cards and advertising were spotted in the local library and ladies' specialty shops.

STEWART GILLESPIE, Elgin, Ottawa, had a 40 x 60 blowup with appropriate copy for "Paratroops." Small cardboard parachutes done in black, white and red, were suspended from the marquee advertising this timely short subject.

A successful morning show was given for the Boy Scout medicine bottle campaign. A cutout with pictures of Adolph, Benito, and Horatio were enclosed in a bottle, with copy "Let's Bottle The Axis." This cutout was arranged out front, and this "Bottle Matinee" brought amazing results.

Theatre Fire Rules Issued by USA

Washington, through its amusement section of the War Production Board, has issued a list of nine rules for fire prevention in theatres which can be applied in Canada. C. J. Dunphy, handing out the rules, pointed out that fires in normal times were a serious problem, but today, with priorities on everything, theatres burnt out might have to stay that way for the duration.

Following are the rules:

1—Pull the main entrance switch at the conclusion of each day's operation. One employee should be delegated to this task.

2—Do not permit an accumulation of inflammable rubbish in store rooms, poster rooms, boiler or furnace rooms.

3—Appliance cords for vacuum cleaners, work lights or other portable apparatus should be inspected daily and, if found defective, should be repaired immediately.

4—Smoking in a projection booth should not be permitted under any circumstances.

5—At the conclusion of each day's run, all films should be removed from the projector magazine of rewinder and placed in the film storage cabinet. Trailers and adfilms should never be left exposed when not in use.

6—The use of electric or other types of portable heaters should be avoided at all times while handling films.

7—The operation of porthole shutters should be frequently tested to see that the shutters slide freely in the grooves. The entire porthole shutter system should be properly fused to insure that shutter will close instantaneously in case of fire.

8—Have local fire officials make regular inspections of the theatre from roof to the basement. Their recommendations for fire prevention should be followed implicitly.

9—Faulty electrical contacts and switch board connections are responsible for the majority of theatre fires. The entire electrical system should be checked frequently and electrical contacts carefully tightened to eliminate this fire hazard.

Film Guys Make Big Muscles

Thirteen film fellows have organized a theatre men's group at the YMHA for huffing and puffing every Monday, Wednesday and Friday. Among the muscle-makers are Harry Lester, Barney and Frank Goldhar, Gus Solway, Al Daniels, Harry Romberg, Henry Falk, Max Starkman and Harold Kay.

Rites Held for Boston Victims

Rites were held last week for the film people who lost their lives in the Boston fire. An unusually large number of American exchange and theatre men and women were present at the time of the tragedy to attend a party in honor of Buck Jones. Jones lost his life in the fire after returning several times to help people out.

Many of the victims were known in Canada.

Among the list of 449 dead and scores injured in the Cocoanut Grove fire, those identified with film business follow. The extent of the injuries detailed in story herewith:

DEAD

Edward Ansin, president of Interstate Circuit of New England, and Mrs. Ansin.

Harry Asher, independent distribution executive in New England.

Paul Barron, branch manager for Universal in Boston, and Mrs. Barron.

Eugene Gross, Monogram salesman in company's Boston exchange.

Charles (Buck) Jones, cowboy film star.

Mrs. Bernard Levin, wife of Columbia film salesman.

Charles Stern, eastern district sales manager for United Artists in Boston.

Mrs. Herman Rifkin, wife of Monogram franchise holder in Boston.

Fred Sharby, Keene, N.H., exhibitor, Mrs. Sharby and son, Fred, Jr.

Mrs. Martin Sheridan, wife of local Boston publicist for Monogram.

Phil Seletsky, chief film buyer-booker for Mullen & Pinanski Theatres in Beston, and Mrs. Seletsky.

Lawrence Stone, Monogram salesman in Boston exchange.

INJURED

Scott R. Dunlap, producer at Monogram and v. p. of the company.

Moe Grassgreen, Boston branch manager for Twentieth Fox.

Bernard Levin, salesman for Columbia at Boston.

Fred Lieberman, owner of Boston theatre circuit, and Mrs. Lieberman.

Herman Rifkin, New England franchise holder for Monogram.

Martin Sheridan, Monogram press agent in Boston.

Mrs. Charles Stern, wife of eastern district sales manager for UA.

Mrs. Lawrence Stone, wife of Mono salesman.

Mrs. O. A. St. Pierre, wife of art director for M. & P. Theatres

Harry C. Thomas, N. Y., and Philadephia franchise holder for Mono.

Take Care of the Kids—

Revivals in New York

Algiers — 1938 romantic drama; Boyer and Lamarr.

Beachcomber—1938 drama of the Dutch East Indies: C. Laughton E. Lanchester.

Crime and Punishment—1936 psychological melodrama; Peter Lorre.

Destroy Rides Again—1939 comitragic western melodrama; Dietrich, J. Stewart.

Duck Soup — 1933 farce; Marx Bros.

Elephant Boy—1937 jungle melodrama; Sabu, W. Hudd.

Foreign Correspondent -- 1940 melodrama; J. McCrea, A. Basserman.

General Died At Dawn—1936. Exciting melodrama in China; G. Cooper, M. Carroll.

Generals Without Buttons — 1938 French satire, Eng. subtitles.

Great Lie—1941 drama; B. Davis, M. Astor, G. Brent.

Great McGinty — 1940 satirical comedy; B. Donlevy.

Holiday—1938 comedy; Hepburn, C. Grant.

Long Voyage Home—1940 nautical drama from 4 O'Neill plays; T. Mitchell, I. Hunter.

Meet John Doe—1941 drama; G. Cooper, B. Stanwyck.

Night Train—1940 melodrama; R. Harrison, M. Lockwood.

Philadelphia Story — 1940 comedy from the B'way play; Hepburn, C. Grant, J. Stewart.

Quiet Wedding — 1942 comedy-drama; M. Lockwood, D. Farr.

Ruggles of Red Gap—1935 comedy; C. Laughton, M. Boland. C. Ruggles.

Sergeant York—1941 drama; G Cooper, W. Brennan, M. Wycherly

Star Is Born — 1937 romantic comedy-drama; F. March, J. Gaynor.

Stars Look Down -- 1941 drama from Cronin's novel; M. Redgrave M. Lockwood.

Things to Come—1936 dramatization of H. G. Wells' prophetic novel of the next world war; R. Massey. C. Hardwicke.

No Smoking?

There's some activity on in the USA to bar any and all smoking in theatres. The Boston fire in a night club caused a re-examination of the whole safety setup. No doubt some such action will follow here if started over there. Theatre managers are for it as a means of eliminating fire hazard but also to help preserve rugs, etc.

Says Harland Rankin, and they'll take care of you. You'd be surprised how much they mean to the success of your theatre.

How many times in our lives do we forget that we were young once, fail to study the little persons and see things in their light? From the time of Christ children have been given time and thought, lives molded through environment and teachings. Although we cannot raise children or re-make them, every theatre manager can be a big help to the children in his community, and believe it or not, there are many that think that theatre managers are little tin gods. And, of course, the managers that give little thought to the youngsters and only consider them as little-so-and-so's will not get their good will.

Many of us can remember the mean neighbor who was always laying for us, and never gave us an even break, so we did everything we could to irritate her. And then we can also remember the kindly soul that we enjoyed to go to, who had little treats for us, maybe a candy or a penny, or shared in some fun with us. Yes, we wanted to go back there, and so human nature has never changed. They want to go back to a certain theatre. Why? Well, because they like the manager. The kids had a lot of fun and he was always saying hello to them and made them feel like somebody.

Years ago I sold shoes for a shoe store that had a manager who spent large sums of money to get the children's trade, while other merchants couldn't be bothered. And if you have ever sold shoes, you would understand why most merchants don't like to cater to the kids. They are hard to fit, as their feet are flexible and you have either the mother or dad to satisfy as well as the child. But the shoe merchant printed thousands of scribblers and left them at all the schools. On the back was a pencil box given with every pair of shoes, or a baseball bat. And did the kids ever come to the store! He enlarged his store to take care of the kid's trade. He had play horses, kids' pictures on the walls, presents for every child and a special lady clerk to look after these children. Today he really has a very enviable trade with more children than all the other stores put together.

I left this business and started in the tea and coffee business canvassing from house to house. Many housewives had favorite brands that no arguments I could use could get them away from. So after I had got a nice following, I wanted to get these persons as my customers. Not forgetting my shoe merchants, I started a Children's Radio Program, and when I found that there were children in the family I took their names and arranged for them on the Rankin Tea Party. Many of these children proved popular, and I knew that one came from a home I didn't have and this gave me the opportunity. They tried my tea and coffee on account of Mary, and they made good customers. I sponsored Kit Flying Contests, and soft ball teams until I had gotten nearly 70 per cent of my home town using my product. My credit was due to the fact that I gave much attention to the children. So today when our little customers come in, they are greeted and given little trinkets and they go away really tickled. The babies get all-day suckers.

Another thing I have always found. Anything a child does, he should be compensated for. When they are good and stand for an hour I always give them a present.

Then there is the boisterous problem child. You may ask what to do with them. From old experience as a showman I have learned not to fool with them, but to make them an example and they will respect you.

I started a show in a small town where they had big families, poorly brought up and every child I caught I personally threw out, no fooling, from good families to poor families. Fathers brought the children back for explanations and I never backed down. Some were peeved, others agreed.

I can honestly say the younger boys I threw out, swearing to never come back etc. are today good friends and regular customers. I have never regretted throwing anyone out bodily, when deserving. They knew they were wrong and sensed the fact that they couldn't spoil the show for other people. My experience was never to warn. Give them action. It causes a powerful lot of weight.

When someone gets hurt, loses his hat and so on, sympathize with him. It's a big loss in his little world. He appreciates it and so do his parents. Sometimes you wonder if it's worth it. But when parents tell you about their children, carrry them away with tall stories about how they were used at your theatre. I guess at the right thing. Don't forget a child often goes home from a matinee and sells the idea of seeing the picture to mother or dad.

UA Releases Crosby Short

Gradwell L. Sears, vice-president in charge of distribution of United Artists Corporation, announces the acquisition for immediate distribution of a new short subject, "Don't Hook Now," starring Bing Crosby and Bob Hope.

The subject, treating a golfing theme with Crosby and Hope in high comedy fettle, features also such top-ranking links champions as Sammy Snead, Jimmy Hogan, Byron Nelson, Jimmy Hines, Ralph Guldahl and Jimmy Demaret.

"Don't Hook Now" was filmed during the match play at Bing's own course. Playing an expansive host to his golf champion guests, Crosby sings his famous "What More Do You Want, Vaudeville?"

Arrangements for immediate exhibition of the picture are now being made, Mr. Sears reports.

Is That So?

Director Al Rogell and Art Arthur havs submitted a story to Republic called "Bachelors Can't Have Babies." Chances are that the title will get kicked around when Rogell shoots it—if he does—as his first under a new director-producer deal with the company.

Bernard to Navy

Joseph Bernard, vice-president of Warners, has been granted a leave of absence to join the USNavy as a lieutenant commander. He'll be on special assignment.

Sousa Story

Fox has acquired the rights to the story of the American composer and bandmaster, John Phillip Sousa, and will make it into a story called "Marching Along." The company is casting an all-Negro musical, featuring Calloway, Robinson and other dark stars.

Lightstone Back From Western Trip

Gordon Lightstone, general manager for Paramount in Canada, who has just returned from a swing around his Western exchanges, found business on the upswing everywhere, particularly in war work areas.

Lightstone found Paramount's current releases on the big side, "Road to Morocco," "Major and the Minor" and "Forest Rangers," all doing bangup business, with holdevers in every case.

Paramount's Canadian chief reported that his men were rubbing their hands in glee over the kind of product they've been getting.

Snips and Snaps . . .

Fire-fighter

Fred MacMurray drops from the sky to fight forest fires in Paramount's technicolor movie, "The Forest Rangers." Paulette Goddard is Fred's flame which Susan Hayward tries to put out.

★

In Casablanca

Humphrey Bogart and Ingrid Bergman carry on a love affair in Vitagraph's timely drama, "Casablanca." Paul Henreid and Claude Rains are also featured.

By TAP REYES

Folks are still good-humored about the things they have to do without. At a preview of "White Cargo," which stars Walter Pidgeon and Hedy Lamarr, the audience broke into applause—at the sight of rubber trees in bloom . . . Norway will be a getting plenty of attention in forthcoming films. Five pictures deal with the underground fight in that country—"The Moon is Down," "The Avengers," "The Edge of Darkness," "The Commandos Strike at Dawn" and "This Land is Mine." . . . The rush of events are hard on film titles. "Ship Ahoy" was originally called "I'll Take Manilla." The Japs did and the title became unfunny. "Beyond the Blue Horizon" was originally called "Malaya." The news has, however, made other titles seem more attractive. There is a revival of "Algiers" and "The Road to Morrocco," as well as "Casablanca," are being eagerly awaited.

When the USA government decreed that no more than $5,000 was to be spent on each set, it looked as if the day of the massive background was at an end. But the studios are being clever about getting over the hurdle. For instance, in "The Moon is Down' you'll see a Norwegian village. You probably won't recognize it but you saw it first as the Welsh mining town in "How Green Was My Valley." The studios are now nosing around each other's back lots, borrowing old sets in exchange and some system is being worked out to help things. Now, when Hollywood needs a regal mansion, it doesn't build one. Rich citizens rent theirs and give the money to charity.

* * *

Bob Hope was making one of his many appearances at an army camp and Bing Crosby sent him a wire. Back came another wire: "Hope not known here. Please state rank, etc." . . . Every once in a while the gag about movie queens smoking cigars in private comes up. Recently Merle Oberon denied the statement of a well-known columnist that she dragged on the long weeds. But a real battle developed from the statement of Jimmy Fidler that Gene Tierney was seen smoking a cigar. Her studio demanded that he be fired for making so deglamorizing a statement. The radio chain refused. So the studio ordered all its stars off any programs over that chain. Gene Tierney was scheduled to appear with Abbott & Costello's air show and Betty Grable was ready to do a stint on Jack Benny's program when the order was issued.

* * *

In "The Navy Comes Through" Pat O'Brien wears a navy movie uniform for the 15th time. Pat really knows how. He was a seaman during the first great war . . . It seems Clark Gable wasn't all through with movies when he joined the army. He's making one in Florida for the Army Air Force . . . Olivia de Havilland tumbled off a bike and has just returned to work. It seems some folks can't get used to the new-old contraptions . . . Hollywood has the only complete outfit of Nazi uniforms on the continent. Warner just used 300 in one picture . . . Do you remember Leigh Whipper, the negro actor of "Of Mice and Men"? He'll play Haile Selassie in "Mission to Moscow."

* * *

Sergeant Hugh Green, RCAF, 21 years old, was headed for sure stardom when joined. RKO had a contract with him and he had a solid background of experience, having appeared in several pictures . . . The IODE and the Citizens Committee for Troops in Training are asking that theatres be opened on Sunday for servicemen. Others are opposing it. Movie people are satisfied to yield to the public favor, whichever way it falls. What do you think? . . . Another knotty problem is the double feature. For years many patrons and movie people have protested against it. Now it's possible that the USA government will ban them. Loud protests against the idea are being heard everywhere. Theatre operators are keeping quiet about it now, waiting for something to happen.

Love and War

Jean Rogers and Van Johnson furnish the romantic interest in Metro-Goldwyn-Mayer's "War Against Mrs. Hadley," which stars Fay Bainter and Edward Arnold.

★

Reporter and Girl

Chester Morris enjoys his work when Jean Parker is his assistant, in Paramount's thrilling adventure story, "I live on Danger."